

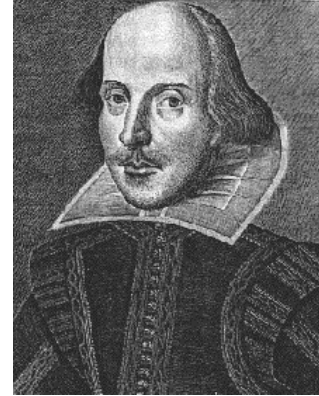
First-Year Seminar: SHAKESPEARE & FILM

CRN 4597, 4.0 Credits, FYS 1111, Section 9
Fall Quarter, 2013
Ben Cherrington 220
10:00 – 11:50 MW

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“To the Reader”

This Figure, that thou here seest put,
It was for gentle Shakespeare cut,
Wherein the Graver had a strife
With Nature, to out-doo the life:
O, could he but have drawne his wit
As well in brasse, as he hath hit
His face; the Print would then surpasse
All, that was ever writ in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.



—Ben Jonson’s commendation of Martin Droeshout’s portrait of William Shakespeare in the 1623 *First Folio* of Shakespeare’s works. For digital copies, see <http://www.du.edu/~showard/jonson.gif> & <http://www.du.edu/~showard/shake.jpg>

COURSE DESCRIPTION:

Who was William Shakespeare and what do his plays mean to us in the 21st century? This First-Year Seminar will investigate Shakespeare on the page, stage and screen, studying the various ways in which The Bard’s plays are transformed from works of dramatic literature into works of culture.

Students in this course will study film productions of Shakespeare’s plays from interdisciplinary and international perspectives. The class will begin with close examinations of Shakespeare’s original texts with regard to Elizabethan culture and English Renaissance literary traditions. Students will then investigate the ways in which film adaptations offer new cultural narratives that work within and against the discourse of Shakespeare’s world. We will follow Shakespeare through his myriad transpositions into strikingly diverse cultural traditions—from medieval Japan to gang-infested Los Angeles—shedding new light on the phrase ‘universal poet’. Plays to be studied include: *The Tempest*, *Romeo & Juliet*, and *Macbeth*. Films to be investigated include: The British Film Institute’s *Silent Shakespeare* and *Animated Shakespeare Shorts* (BBC), Wilcox’s *Forbidden Planet* (1956), Jarman’s *Tempest* (1979), Greenaway’s *Prospero’s Books* (1991), Rogerson’s *Shakespeare Behind Bars* (2006), Taymor’s *Tempest* (2010), McAnuff’s *The Tempest* (2011), Laurents’s, Bernstein’s, Sondheim’s, and Robbins’s *West Side Story* (1957), Zeffirelli’s *Romeo & Juliet*, (1968), Luhrmann’s *Romeo + Juliet* (1995), Kurosawa’s *Throne of Blood* (1957), Polanski’s *Macbeth* (1971), *LiCalsi’s Macbeth: the Comedy* (2001), and Morrisette’s *Scotland, PA* (2002). This makes for a total of three plays and at least fifteen films! Each of Shakespeare’s works will receive our full attention. Some of the films, however, will receive less attention than others, depending upon our time constraints.

Students will work individually, in groups, and collectively as they engage with research projects that will connect the classroom to the world-at-large. The seminar will also provide individualized academic advising as part of a robust introduction to campus resources and the intellectual community at DU.

FILMS: Students are responsible for viewing all films outside of class and in advance of regularly scheduled meetings. All feature-length films to be examined in this class are available for viewing via DU CourseMedia, <https://coursemedia.du.edu/>, which requires Flash. Film clips will be screened, discussed and studied during class meetings.

REQUIRED TEXTS:

- Shakespeare, William. *The Tragedy of Macbeth*. Ed. Nicholas Brooke. New York: Oxford, 1998. ISBN: 9780199535835. \$10.95.
- . *Romeo & Juliet*. Ed. Jill L. Levenson. New York: Oxford, 2000. ISBN: 9780199535897. \$10.95.
- . *The Tempest*. Ed. Stephen Orgel. New York: Oxford, 1998. ISBN: 9780199535903. \$10.95.

PHOTOCOPIES: Selected works (TBA) will be available on my DU Portfolio site, <https://portfolio.du.edu/showard>

BLACKBOARD: As noted in the calendar, some class meetings and assignments will be facilitated via Blackboard <https://blackboard.du.edu/>

METHOD OF EVALUATION & GRADING:

7 Short Essays*	40%
1 Recitation / Performance (14 + lines)	10%
1 Presentation	10%
1 Final Project	40%

*The first short essay will be submitted during Discoveries Week

Note on attendance: For each unexcused absence, the student's overall grade in the class will be diminished by -0.5.

Note on assignments: Unless otherwise specified, assignments are due at the beginning of class in hard copy form: typed, double-spaced, 1" margins, 12-point TNR font, pages stapled. Assignments deviating from these guidelines may be considered late. Work submitted late will receive a deduction of -0.5 per day.

Note on grading: The 'Check' System. I'll be grading your short essays with a 'check system' that will follow these guidelines: A 'check plus' on all your essays will translate into a grade of 4.0/A for that percentage of your overall grade in the course. Each 'check' will reduce your grade for that component of your overall grade by -0.5. Each 'check minus', by -1.0; each missing essay, by -2.0. If you ever receive less than a 'check plus', you will have the option to revise and resubmit the essay for a higher grade. Those revisions will be due by the beginning of the next class meeting.

Note on plagiarism: Students are expected to submit original work for all assignments. Plagiarism will not be tolerated and will result in an automatic F in the course.

CALENDAR (subject to change):

Week 1	<i>Stage, Page & Screen</i>
M 9/9	<i>The Tempest and Forbidden Planet</i>
W 9/11	<i>The Tempest and Forbidden Planet</i>
Week 2	<i>Other Words & Worlds</i>
M 9/16	<i>The Tempest and Forbidden Planet</i>
W 9/18	Essay #1 Due // <i>The Tempest and Prospero's Books</i>
Week 3	<i>Other Words & Worlds</i>
M 9/23	<i>The Tempest and Prospero's Books</i>
W 9/25	<i>The Tempest and Prospero's Books</i>
Week 4	<i>Star-Crossed Lovers</i>
M 9/30	Essay #2 Due // Shakespeare and Zeffirelli
	Chancellor's Dinner: Gottesfeld Room, 6:00 – 8:30
W 10/2	Shakespeare and Zeffirelli

Week 5	<i>Star-Crossed Lovers</i>
M 10/7	Blackboard http://blackboard6.du.edu/ Shakespeare and Zeffirelli
W 10/9	Blackboard http://blackboard6.du.edu/ Essay #3 Due // Shakespeare and Luhrmann
Week 6	<i>Star-Crossed Lovers</i>
M 10/14	Blackboard http://blackboard6.du.edu/ Shakespeare and Luhrmann
W 10/16	Shakespeare and Luhrmann
Week 7	<i>Staging Villainy: from England to Scotland to Japan</i>
M 10/21	Essay #4 Due // <i>Macbeth</i> and <i>Throne of Blood</i>
W 10/23	<i>Macbeth</i> and <i>Throne of Blood</i>
Week 8	<i>Staging Villainy: from England to Scotland to Japan to Pennsylvania</i>
M 10/28	<i>Macbeth</i> and <i>Throne of Blood</i>
W 10/30	Essay #5 Due // <i>Macbeth</i> and <i>Scotland, PA</i>
Week 9	<i>Staging Villainy: from England to Scotland, PA</i>
M 11/4	<i>Macbeth</i> and <i>Scotland, PA</i>
W 11/6	<i>Macbeth</i> and <i>Scotland, PA</i>
Week 10	<i>Shakespeare @ DU: Final Projects</i>
M 11/11	Essay #6 Due // Presentations
W 11/13	Presentations
Week 11	<i>Shakespeare @ DU: Final Projects</i>
M 11/18	DU final exams commence
Th 11/21	DU final exams conclude



“Reading Shakespeare” by Lauren Mulkey.
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